

8s
1919
Feb.27
NeAm

sold at the American Art Association, Feb.27, 1919.

<u>Nos.</u>	<u>Prices</u>	<u>Buyers</u>	<u>Nos.</u>	<u>Prices</u>	<u>Buyers</u>
1	\$ 60.	E.T.Richards	44	\$ 3000.	P.W.Rouss
2	60.	W.W.Seaman, Agt.	45	125.	John Bossert
3	625.	Capt.McMillin	46	275.	A.W.Bahr
4	300.	David N.Taylor	47	2400.	E.J.Lownes
5	280.	Rehn Galleries	48	1800.	Otto Bernet, Agt.
6	130.	Edw.J.Lownes	49	1500.	Capt.McMillin
7	520.	W.W.Wheelock	50	725.	Ferdinand Howald
8	175.	Howard Young	51	1150.	Otto Bernet, Agt.
9	510.	Miss Lorenz, Agt.	52	910.	Fred.W.Snow
10	480.	E.J.Lownes	53	500.	Charles H.Talcott
11	230.	F.M.Crossman	54	275.	W.W.Bahr
12	180.	W.W.Seaman, Agt.	55	850.	Howard Young
13	300.	Ralston Galleries	56	1075.	W.D.Breaker
14	170.	Y.Arai	57	850.	A.W.Bahr
15	430.	E.A.Milch	58	1100.	W.D.Breaker
16	120.	H.Gauss	59	925.	M.Knoedler & Co.
17	150.	W.D.Breaker	60	675.	W.D.Breaker
18	510.	P.W.Rouss	61	1100.	E.J.Lownes
19	325.	Thos.W.Dunbar	62	1400.	C.W.Kraushaar
20	150.	A.W.Bahr	63	2700.	Macbeth Galleries
21	420.	W.D.Breaker	64	3000.	Howar/Young
22	535.	" "	65	3500.	Otto Bernet, Agt.
23	260.	Thos.W.Dunbar	66	3900.	Rehn Galleries
24	100.	A.W.Bahr	67	375.	A.W.Bahr
25	250.	" "	68	3100.	G.H. Fuerth
26	825.	E.J.Lownes	69	1175.	E.T.Ellis
27	150.	Holland Galleries	70	5100.	Macbeth Galleries
28	1625.	C.W.Kraushaar	71	3350.	Holland Galleries
29	2275.	W.D.Breaker			
30	450.	E.A.Milch			
31	250.	A.W.Bahr			
32	1200.	Holland Galleries			
33	700.	Macbeth "			
34	250.	C.D.Huyler			
35	300.	E.J.Lownes			
36	475.	Chas.H.Graff			
37	380.	Timothy F.Crowley			
38	2550.	Macbeth Galleries			
39	1250.	M.Knoedler & Co.			
40	825.	E.A.Milch			
41	225.	D.W.Tryon			
42	300.	A.W.Bahr			
43	750.	W.H.Wheelock			

No.	Prices	Players	No.	Prices	Players
1	\$.00	E. T. Richards	48	\$.00	W. W. Jones
2	.00	W. W. Jones	49	.00	W. W. Jones
3	.00	W. W. Jones	50	.00	W. W. Jones
4	.00	W. W. Jones	51	.00	W. W. Jones
5	.00	W. W. Jones	52	.00	W. W. Jones
6	.00	W. W. Jones	53	.00	W. W. Jones
7	.00	W. W. Jones	54	.00	W. W. Jones
8	.00	W. W. Jones	55	.00	W. W. Jones
9	.00	W. W. Jones	56	.00	W. W. Jones
10	.00	W. W. Jones	57	.00	W. W. Jones
11	.00	W. W. Jones	58	.00	W. W. Jones
12	.00	W. W. Jones	59	.00	W. W. Jones
13	.00	W. W. Jones	60	.00	W. W. Jones
14	.00	W. W. Jones	61	.00	W. W. Jones
15	.00	W. W. Jones	62	.00	W. W. Jones
16	.00	W. W. Jones	63	.00	W. W. Jones
17	.00	W. W. Jones	64	.00	W. W. Jones
18	.00	W. W. Jones	65	.00	W. W. Jones
19	.00	W. W. Jones	66	.00	W. W. Jones
20	.00	W. W. Jones	67	.00	W. W. Jones
21	.00	W. W. Jones	68	.00	W. W. Jones
22	.00	W. W. Jones	69	.00	W. W. Jones
23	.00	W. W. Jones	70	.00	W. W. Jones
24	.00	W. W. Jones	71	.00	W. W. Jones
25	.00	W. W. Jones	72	.00	W. W. Jones
26	.00	W. W. Jones	73	.00	W. W. Jones
27	.00	W. W. Jones	74	.00	W. W. Jones
28	.00	W. W. Jones	75	.00	W. W. Jones
29	.00	W. W. Jones	76	.00	W. W. Jones
30	.00	W. W. Jones	77	.00	W. W. Jones
31	.00	W. W. Jones	78	.00	W. W. Jones
32	.00	W. W. Jones	79	.00	W. W. Jones
33	.00	W. W. Jones	80	.00	W. W. Jones
34	.00	W. W. Jones	81	.00	W. W. Jones
35	.00	W. W. Jones	82	.00	W. W. Jones
36	.00	W. W. Jones	83	.00	W. W. Jones
37	.00	W. W. Jones	84	.00	W. W. Jones
38	.00	W. W. Jones	85	.00	W. W. Jones
39	.00	W. W. Jones	86	.00	W. W. Jones
40	.00	W. W. Jones	87	.00	W. W. Jones
41	.00	W. W. Jones	88	.00	W. W. Jones
42	.00	W. W. Jones	89	.00	W. W. Jones
43	.00	W. W. Jones	90	.00	W. W. Jones
44	.00	W. W. Jones	91	.00	W. W. Jones
45	.00	W. W. Jones	92	.00	W. W. Jones
46	.00	W. W. Jones	93	.00	W. W. Jones
47	.00	W. W. Jones	94	.00	W. W. Jones
48	.00	W. W. Jones	95	.00	W. W. Jones
49	.00	W. W. Jones	96	.00	W. W. Jones
50	.00	W. W. Jones	97	.00	W. W. Jones
51	.00	W. W. Jones	98	.00	W. W. Jones
52	.00	W. W. Jones	99	.00	W. W. Jones
53	.00	W. W. Jones	100	.00	W. W. Jones

W. W. Jones Collection

W. W. Jones Collection

MONTROSS SEEN AS ART CONNOISSEUR

Public View Given at Last to
Collector's Cluster of Gems
of Native Origin.

RYDER MUCH IN EVIDENCE

Important Works by Impres-
sionists and Poet Painters In-
cluded in Collection.

The public curiosity in regard to the private collection of N. E. Montross has been lively and it will be found by that portion of the public that ventures into the galleries of the American Art Association to-day to have been more than justified. Mr. Montross is disclosed as a connoisseur of uncommon powers. The collection reaches a high level of taste—it is interesting throughout—it is the most important happening in the auction mart that the season has disclosed, for it will provide the chance to make new estimates upon the leading artists of the period that may be said to have ended with the war.

For obvious reasons the auctions lag invariably behind the taste of constructive critics. Mr. Montross knew and correctly gauged Albert P. Ryder more than a dozen years ago, but the auctions have not yet fully felt the dynamic force of the dollars that shall some day be paid for Ryders. Perhaps this auction may disclose a hint of it, for there are some Ryders of price in it. The half a dozen greatest of all Ryders, each of which is easily capable of shocking inexperienced auction audiences with \$20,000 bids—as a Blakelock "Moonlight" did a few years ago—fell long before Ryder was known but to the few, into fast locked and far away collections, so that worth while "records," while alone make artistic reputations legible to the average public, were not possible in Ryder's case. For the same reason the real money vindication of Winslow Homer has not yet occurred.

This will be one sale, for a wonder, in which Innesses will not figure. Inness was already too old for Mr. Montross, whose collection has stronger bearings toward American Impressionism than any, save Mr. Morten's, to be sold here. But Inness's place will be taken by the popular J. Francis Murphy, of whom there are several examples, all in Mr. Murphy's admired yellow mood.

Imaginative Faculty in Evidence.

But as to the Ryders! One of them, the landscape with an old mill in moonlight is of the weird, occult type compounded in witchcraft, and of the family with the same artist's "Flying Dutchman" and "Jonah," though not of their relative importance. The mighty

imaginative faculty back of it, however, is the same, and although the panel is small there is no limit to the immensities of mystery and space into which we gaze. The moon glimmers over the cleft between two rounded hills and in the valley below fog banks make parallel lines, giving a composition so simple and strong that only a genius could have conceived it.

Of even greater value to collectors is Ryder's "White Horse," meant doubtless by the artist as a simple essay in realism, but which became unconsciously a remarkable poem in paint, all the more remarkable as it is a regular tour de force in technic. The spotting of accenting shadows has been accomplished as in a miracle. The eye pierces the dingy depths of the subterranean stable with delight in the translucent tones, and the charm of the color cannot be analyzed. Then, too, there is something very touching in the artist's unconcealed love for the old white horse, which as a matter of fact was as shambling as the famous Rozinante of Don Quixote.

With Ryder still another poet painter, Arthur B. Davies, will be put to the auction test. Possibly because he is younger than the Ryder we know Davies has never questioned the Sphinx, like him, in regard to the mysteries of life but has been content to sing of its joys. It is the fashion to say that Davies is Mozartian, but it is equally true to say that he is Greek, or anything else that is care free, young and melodious. There never was one of our men to be quite so eclectic as he, and even in the present group of eight pictures no two respond to the same mood nor have the same provenance.

The "Forest's Festival," with the clear sound of the trumpet calling to the revel, has the feeling of a tapestry; the little "Breath of Autumn" is a Limoges enamel; while "Reluctant Youth" might be the young Emily Dickinson herself

first chancing the adventure of her romantic garden. In the "Greater Morning" Davies sounds with genuinely Mozartian strain the beginnings of history, with an Adam and an Eve awaking to a day that loses nothing of its splendor for being painted with astonishing realism.

Impressionists on View.

The impressionists who are prominent in this collection are Childe Hassam, Dwight W. Tryon, John H. Twachtman, T. W. Dewing and William M. Chase. Of the eight Hassams the most impressive is the "October's Gold," possibly the finest Hassam that has been sent to the auction block. It is a tall panel showing a hill. The trees, the rocks and rills have been distributed over the canvas with the certainty of a Puvis de Chavannes, and the color is wholly delightful. The "Winter Garden" by the same painter is even more striking in effect, but the "October's Gold" has a rare something in it that no artist ever gets twice.

The landscapes by Tryon are from the early part of his career, for the most part publishing a simple and genuine love of nature. The themes are sometimes classic, such as the green meadow with the bridge over the brook, but the enthusiasm of the painter is contagious. The Chase canvas is one of the famous fish still lifes, and an unusually fine one; the Dewing is a characteristic woman in evening dress painted with the artist's search for pearly harmonies. The one example by Twachtman is one of his gray river scenes, painted with great restraint but full of special charm.

A group by Horatio Walker are upon characteristically pastoral themes, with two of the pig pictures, for which he was at one time especially famous. One of these is called a "Siesta" and the lazy animals at noonday ease are half in and half out of the shadow of the barn, giving the painter a happy composition and inspiring him to some most clever painting. There is but one Winslow Homer, a water color called "Waiting." It shows a woman sitting out doors and is painted with the downright honesty of Homer's early period. A small composition by Elihu Vedder called the "Mistral" shows two figures of the romantic middle ages, the ribbons of the woman's cap blowing about in the wind that gives the title to the picture.

Fine Sunset and Moonlights.

The only one present of the trio Inness, Martin and Wyant, who used to shine in the earlier American collections, is Wyant, but his landscape, a "Sunset," is so beautiful that it will be sure of wide appreciation. The two Blakelocks both are moonlights, though different the one from the other. A "Head" by George De Forest Brush is dated 1885 and shows the intense finish and searching character study he put into his work at that time.

The collection has no padding and bears the impress throughout of the owner's taste. The works hang together remarkably well. So, in addition to the paintings mentioned, the following works should be noted: "Harmonies," by E. H. Blashfield; "Meadow Mists," by Elliott Daingersfield; "Summer Afternoon," by W. L. Lathrop, and "Sunset," by Robert C. Minor.

The sale occurs on February 27 in the ballroom of the Hotel Plaza.

NEW SALE RECORDS FOR AMERICAN ART

Montross Collection Draws
Big Throng to Plaza and
Yields \$68,895.

TRYON LANDSCAPE, \$5,100

Walker's "Ploughing" Brings
\$3,350—Seller to Pay
New War Taxes.

The sale of the Montross art collection by the American Art Association drew one of the largest audiences of the season to the ballroom of the Hotel Plaza last evening. The seats and boxes were all filled and there were some standees. Mr. Montross's collection was exclusively American and was made up from works chiefly by the impressionistic painters most in vogue; hence the special interest.

As the impressionists have not much auction history behind them in America as compared with Inness, Blakelock or Fuller, the prices were not comparable to theirs, either, although the results of last night's auction were considered eminently satisfactory upon the whole.

New Price Records Made.

Some new records were established. The big Tryon landscape, "Near the Shore: Moonrise," sold to the Macbeth Galleries for \$5,100, which is a new price level for him. Horatio Walker also got an auction record with his "Ploughing in Arcadia," which went to the Holland Galleries for \$3,350. The group of Hassams sold uniformly well, but none reached the price paid for one of his works in the Reisinger sale. The T. W. Dewing "Green and Gold" sold to the Rehn Galleries for \$3,900 and P. W. Rouss gave \$3,000 for the Robert C. Minor landscape.

At the beginning of the auction Mr. Kirby announced that the new tax of 10 per cent. levied by the Government on sales of art, which went into effect the day previous, had caused some uncertainty as to who was to pay the tax, the buyer or the seller. Under the circumstances Mr. Montross, he said, had agreed to assume all responsibility for the taxes.

Detailed Results of Sale.

The list of pictures sold, with titles and buyers, follows:

George W. Maynard, "An Offering,"	
E. T. Richard.....	\$60
Will H. Low, "A Little Letterer," W.	
W. Seaman, agent.....	60
Dwight W. Tryon, "In Picardie,"	
Capt. McMillin.....	62 1/2
Bruce Crane, "Lowland Grasses,"	
David H. Taylor.....	300

W. L. Lathrop, "Summer Afternoon,"	
Rhodes Galleries.....	280
Worthington Whittridge, "Brook in	
the Woods," Edgar J. Lownes.....	130
E. K. M. Rehn, "Incoming Wave,"	
W. H. Wheelock.....	520
Dwight W. Tryon, "Open Sea," How-	
ard Lorenz.....	175
H. Bolton Jones, "Still Water," Miss	
R. H. Lorenz, agent.....	510
Bruce Crane, "Ripening Grain," E. J.	
Lownes.....	480
Harry Chase, "Boats at Schevenin-	
gen," F. M. Crossman.....	230
R. M. Shurtleff, "Pool in the Wood,"	
W. W. Seaman, agent.....	180
Dwight W. Tryon, "An Autumn Day,"	
Reisinger Galleries.....	300
Charles Warren Eaton, "Moonrise,"	
Y. Aral.....	170
Charles Melville Dewey, "Morning,"	
E. A. Melch, Inc.....	480
H. Siddons Mowbray, "Lala," H.	
Gans.....	120
Elihu Vedder, "Le Mistral," W. D.	
Breaker.....	150
J. Francis Murphy, "Meadow	
Streams," P. W. Rouss.....	510
T. W. Dewing, "Young Woman,"	
Thomas W. Dunbar.....	325
Arthur B. Davies, "The Searcher,"	
A. W. Bahr.....	150
Dwight W. Tryon, "Apple Blossom	
Time," W. D. Breaker.....	420
J. Francis Murphy, "Across the	
Fields," W. D. Breaker.....	535
Dwight W. Tryon, "Village Street,"	
Thomas W. Dunbar.....	260
Elliott Dalmgerfield, "Moon Rising	
Over Fog Clouds," A. W. Bahr.....	100
Arthur B. Davies, "Landscape," A.	
W. Bahr.....	250
A. H. Wyant, "Sunset," E. J. Lownes	
T. W. Dewing, "The Waiting Ath-	
lete," Holland Galleries.....	150
Albert Pinkham Ryder, "Landscape,	
With Old Mill, in Moonlight," C.	
W. Kraushaar.....	1,625
Ralph Albert Blakelock, "Moonrise,"	
W. D. Breaker.....	2,275
Winslow Homer, "Waiting," E. A.	
Melch, Inc.....	450
Arthur B. Davies, "The Call of	
Spring," A. W. Bahr.....	250
Albert Pinkham Ryder, "Child of	
Harold's Pilgrimage," Holland Gal-	
leries.....	1,200
George De Forest Brush, "Head,"	
Macbeth Galleries.....	700
Dwight W. Tryon, "Glastonbury	
Meadows," C. B. Huyler.....	250
Dwight W. Tryon, "Buzard's Bay	
Shore," E. J. Lownes.....	300
Child Hassam, "Pont Neuf, Paris,"	
Charles H. Graff.....	475
Horatio Walker, "Milkings," Timothy	
F. Crowley.....	380
J. Francis Murphy, "Sunlit Stubble,"	
Macbeth Galleries.....	2,550
Child Hassam, "The Italian Bark-	
Gloucester," Knoedler & Co.....	1,250
John H. Twachtman, "Lake Under	
the Hills," E. A. Melch, Inc.....	325
Dwight W. Tryon, "A New England	
Pasture," G. T. Wright.....	225
Arthur B. Davies, "Forest's Festi-	
val," A. W. Bahr.....	300
Child Hassam, "Frenchnan's Bay,	
Mount Desert," W. H. Wheelock.....	750
Robert C. Minor, "Sunset," P. W.	
Rouss.....	3,000
Edwin H. Blashfield, "Harmonies,"	
John Bosert.....	135
Arthur B. Davies, "Body of Dew,"	
A. W. Bahr.....	275
Child Hassam, "The Water Garden,"	
E. J. Lownes.....	2,400
J. Francis Murphy, "A Golden After-	
noon," Otto Bernet, agent.....	1,800
Horatio Walker, "A Canadian Pas-	
toral," Capt. McMillin.....	1,500
Arthur B. Davies, "Reluctant	
Youth," Ferdinand Howald.....	725
Child Hassam, "Old Indian Trail to	
Sea, Connecticut," Otto Bernet,	
agent.....	1,150
Dwight W. Tryon, "White Houses,"	
Fred W. Snow.....	910
Dwight W. Tryon, "Harbor Lights,"	
Charles H. Talcott.....	500
Elliott Dalmgerfield, "Meadow Mists	
and Moonlight," A. W. Bahr.....	275
Child Hassam, "The Butterflies,"	
Howard Young.....	850
Horatio Walker, "A Siesta," W. D.	
Breaker.....	1,075
Arthur B. Davies, "Breath of Au-	
umn," A. W. Bahr.....	850
J. Francis Murphy, "An Old House,"	
W. D. Breaker.....	1,100
Albert Pinkham Ryder, "Dancing	
Dryads," Knoedler & Co.....	925
Child Hassam, "A News Depot,	
Coa Cobb," W. D. Breaker.....	675

Ralph Albert Blakelock, "Encampment: Evening," E. J. Lownes	1,100
Albert Pinkham Ryder, "The White Horse," C. W. Kraushaar	1,400
J. Francis Murphy, "Upland and Valley," Macbeth Galleries	2,700
Horatio Walker, "A Sty Boy Feeding Pigs," Howard Lorenz	3,000
Dwight W. Tryon, "Autumn Twilight," Otto Bernet, agent	3,500
T. W. Dewing, "Green and Gold," Rein Galleries	3,900
Arthur B. Davies, "A Greater Morning," A. W. Bahr	375
Childe Hassam, "October's Gold," G. J. Fuerth	3,100
William M. Chase, "Fish With Still Life," E. T. Ellis	1,175
Dwight W. Tryon, "Near the Shore: Moonrise," Macbeth Galleries	5,100
Horatio Walker, "Ploughing in Acadia," Holland Galleries	3,250
The total received for the entire collection was \$68,895.	

ART AND BOOK SALES

American Art News
Montross Picture Sale

The sale in the Plaza Ballroom Thursday evening Feb. 27 last of 71 modern American pictures owned by Mr. N. E. Montross of the Montross Galleries, No. 550 Fifth Ave. and the story of which could not be published in the ART NEWS of Mar. 1, which went to press the day of sale, resulted in a total of some \$68,000 from which must be deducted the new 10% war tax, and which Mr. Thomas E. Kirby of the American Art Association, who conducted the sale, explained would be borne by Mr. Montross himself.

The sale, like all those of dealers in art possessions, did not realize, in all probability, as much as if the canvases, all of superior quality, had come from a private owner, and yet the sale result, considering this fact, and the added ones that the sale was held under the shadow of the coming heavy income taxes, that the new tax undoubtedly had a disturbing effect on the audience, and that the eight examples of Arthur B. Davies, whose works are not familiar in the auction rooms, and the two of Daingerfield, were bought by Mr. A. W. Bahr for comparatively low figures, pulled down the total.

Some of the pictures, and notably the fine example of Dewing, also not an auction room favorite, and two or three examples of D. W. Tryon made auction records, as did the large and striking "Ploughing Arcadia," by Horatio Walker secured by the Holland Art Galleries and really a Museum piece.

The pictures sold with artists' names, titles, size, height first, width next, buyers' names and prices follow:

No.	Artist	Title	Buyer	Price
1.	Maynard, G. W.	"An Offering," Panel, 8x4x10 1/2, E. T. Richard		\$60
2.	Low, W. H.	"A Little Loiterer," 15x18, Seaman, Agt.		60
3.	Tryon, D. W.	"In Picardie," 16x24, Capt. M. Milin		625
4.	Crane, Bruce	"Lowland Grasses," 16x24, David H. Taylor		300
5.	Lathrop, W. L.	"Summer Afternoon," 12x14, Rehn Galleries		280
6.	Whittridge, Worthington	"Brook in the Woods," 14x12, Edgar J. Lownes		130
7.	Rehn, F. K. M.	"Incoming Wave," 16x24, W. H. Wheelock		520
8.	Tryon, D. W.	"Open Sea," 11x22, Howard Young		175
9.	Jones, Bolton H.	"Still Water," 16x24, Miss Lorenz, Agt.		510
10.	Crane, Bruce	"Ripening Grain," 16x24, E. J. Lownes		480
11.	Chase, Harry	"Boats at Scheveningen," 14x24, F. M. Crissman		230
12.	Shurtleff, R. M.	"Pool in the Woods," 18 1/2 x 15 1/2, W. Seaman, Agt.		186
13.	Tryon, D. W.	"An Autumn Day," 14 1/2 x 20 1/4, Ralston Galleries		300
14.	Eaton, C. Warren	"Monrise," 12x18, Y. Arai		170
15.	Dewey, C. Melville	"Morning," 18x-24, E. A. Milch (Inc.)		430
16.	Mowray, M. Siddons	"Lais," 9 1/2 x 24, H. Gans		120
17.	Vedder, Elihu	"Le Mistral," 9x6, W. D. Braker		150
18.	Murphy, J. Francis	"Meadow Streams" (Watercolor), 6x8, P. W. Rouss.		510
19.	Dewing, T. W.	"Young Woman" (Pastel), 10 1/2 x 7, T. W. Dunbar		325
20.	Davies, Arthur B.	"The Searcher," 6x12, A. W. Bahr		150
21.	Tryon, D. W.	"Apple Blossom Time," 19 1/2 x 16, W. D. Braker		420
22.	Murphy, J. Francis	"Across the Fields" (Watercolor), 8 1/2 x 12 1/2, W. D. Braker		535
23.	Tryon, D. W.	"Village Street, 10 1/2 x 16, T. W. Dunbar		260

24.	Daingerfield, Elliott, "Moon Rising Over Fog Clouds" (Watercolor), 8x10, A. W. Bahr	100
25.	Davies, Arthur B., "Landscape," 10x13, A. W. Bahr	250
26.	Wyant, A. H., "Sunset," 12x8 3/4, E. J. Lownes	825
27.	Dewing, T. W., "The Waiting Athlete," 10 3/4 x 6 1/4, Holland Galleries	150
28.	Ryder, A. P., "Landscape, with Old Mill in Moonlight," 8x12, Kraushaar Galleries	1,625
29.	Blakelock, R. A., "Moonrise (Panel), 6x8, W. D. Braker	2,275
30.	Homer, Winslow, "Waiting," 8x12 (Watercolor), 8x12, E. A. Milch (Inc.)	450
31.	Davies, Arthur B., "The Call of Spring," 20x8, A. W. Bahr	250
32.	Ryder, A. P., "Child Harold's Pilgrimage," 8 1/4 x 10 1/4, Holland Galleries	1,200
33.	De Brush, George F., "Head," 12x11, Macbeth Galleries	700
34.	Tryon, D. W., "Glastonbury Meadows," 13 1/2 x 21, C. D. Huyler	250
35.	Tryon, D. W., "Buzzards Bay Shore," 14x24, E. J. Lownes	300
36.	Hassam, Child, "Pont Neuf, Paris," 11 1/2 x 9, Chas. H. Graff	475
37.	Walker, Horatio, "Milking," 8x10 1/2, Timothy F. Crowley	380
38.	Murphy, J. Francis, "Sunlit Stubble," 16x22, Macbeth Galleries	2,550
39.	Hassam, Child, "The Italian Bark—Gloucester," 24x22, Knoedler & Co.	1,250
40.	Twachtman, J. H., "Lake Under the Hills," 15x22, E. A. Milch (Inc.)	825
41.	Tryon, D. W., "A New England Pasture" (Watercolor), 14x24, G. T. Wright	225
42.	Davies, Arthur B., "Forest's Festival," 16x21, A. W. Bahr	300
43.	Hassam, Child, "Frenchman's Bay, Mt. Desert," 26x36, W. H. Wheelock	750
44.	Minor, Robert C., "Sunset," 30x40, P. W. Rouss	3,000
45.	Blashfield, H., "Harmonies," 18x15, John Bossert	135
46.	Davies, Arthur B., "Body of Dew," 18x30, A. W. Bahr	275
47.	Hassam, Child, "The Water Garden," 24x36, E. J. Lownes	2,400
48.	Murphy, J. Francis, "A Golden Afternoon," 16x22, O. Bernet, Agt.	1,800
49.	Walker, Horatio, "A Canadian Pastoral," 18x26, Capt. McMillin	1,500
50.	Davies, Arthur B., "Reluctant Youth," 17x22, Ferdinand Howell	725
51.	Hassam, Child, "Old Indian Trail to Sea—Connecticut," 22x24, O. Bernet, Agt.	1,150
52.	Tryon, D. W., "White Houses," 16x24, Fred W. Snow	910
53.	Tryon, D. W., "Harbor Lights," 14x22, Chas. H. Talcott	500
54.	Daingerfield, Elliott, "Meadow Mists and Moonlight," 16x24, A. W. Bahr	275
55.	Hassam, Child, "The Butterfly," 27x20, Howard Young	850
56.	Walker, Horatio, "A Siesta," 10 1/2 x 18, W. D. Braker	1,075
57.	Davies, Arthur B., "Breath of Autumn," 12x13, A. W. Bahr	850
58.	Murphy, J. Francis, "An Old House," 12x12, W. D. Braker	1,100
59.	Ryder, A. P., "Dancing Dryads," 9x7, Knoedler & Co.	925
60.	Hassam, Child, "A 1. New Depot, Cos Cob," 5 1/2 x 9, W. D. Braker	675
61.	Blakelock, R. A., "Encampment: Evening," 8x12, E. J. Lownes	1,100
62.	Ryder, A. P., "The White Horse," 8x10, C. W. Kraushaar Galleries	1,400
63.	Murphy, J. Francis, "Upland and Valley," 22x16, Macbeth Galleries	2,700
64.	Walker, Horatio, "A Styboy Feeding Pigs," 18x24, Howard Young	3,000
65.	Tryon, D. W., "Autumn Twilight," 16x24, O. Bernet, Agt.	3,500
66.	Dewing, T. W., "Green and Gold," 24x22, Rehn Galleries	3,900
67.	Davies, Arthur B., "A Greater Morning," 23x28, A. W. Bahr	375
68.	Hassam, Child, "October's Gold," 37x24, G. J. Fuerth	3,100
69.	Chase, Wm. M., "Fish with Still Life," 29x36, E. T. Ellis	1,175
70.	Tryon, D. W., "Near the Shore: Moonrise," 30x52, Macbeth Galleries	5,100
71.	Walker, Horatio, "Ploughing in Acadia," 45x66, Holland Galleries	3,350
Total		\$68,895

MAR 1 1919

ON FREE PUBLIC VIEW
AT THE AMERICAN ART GALLERIES
MADISON SQUARE SOUTH, NEW YORK
BEGINNING SATURDAY, FEBRUARY 22ND, 1919
(WASHINGTON'S BIRTHDAY)
AND CONTINUING UNTIL THE DATE OF SALE

THE NOTABLE COLLECTION
OF
AMERICAN PAINTINGS
BELONGING TO
MR. N. E. MONTROSS

TO BE SOLD AT UNRESTRICTED PUBLIC SALE
BY DIRECTION OF THE OWNER
ON THE EVENING OF THURSDAY, FEBRUARY 27TH, 1919
IN THE GRAND BALLROOM OF
THE PLAZA
FIFTH AVENUE, 58TH TO 59TH STREET
BEGINNING PROMPTLY AT 8.30 O'CLOCK

ILLUSTRATED CATALOGUE
OF THE
NOTABLE COLLECTION
OF
AMERICAN PAINTINGS
FORMED BY THE CONNOISSEUR
MR. N. E. MONTROSS

TO BE SOLD AT UNRESTRICTED PUBLIC SALE
BY DIRECTION OF THE OWNER
ON THE EVENING HEREIN STATED
IN THE GRAND BALLROOM OF THE PLAZA

THE SALE TO BE CONDUCTED BY
MR. THOMAS E. KIRBY
AND HIS ASSISTANT, MR. OTTO BERNET, OF THE
AMERICAN ART ASSOCIATION, MANAGERS
NEW YORK CITY

1919



THE AMERICAN ART ASSOCIATION
DESIGNS ITS CATALOGUES AND DIRECTS
ALL DETAILS OF ILLUSTRATION
TEXT AND TYPOGRAPHY

CONDITIONS OF SALE

1. **Any bid** which is merely a nominal or fractional advance may be rejected by the auctioneer, if, in his judgment, such bid would be likely to affect the sale injuriously.

2. **The highest bidder** shall be the buyer, and if any dispute arise between two or more bidders, the auctioneer shall either decide the same or put up for re-sale the lot so in dispute.

3. **Payment** shall be made of all or such part of the purchase money as may be required, and the names and addresses of the purchasers shall be given immediately on the sale of every lot, in default of which the lot so purchased shall be immediately put up again and re-sold.

Payment of that part of the purchase money not made at the time of sale shall be made within ten days thereafter, in default of which the undersigned may either continue to hold the lots at the risk of the purchaser and take such action as may be necessary for the enforcement of the sale, or may at public or private sale, and without other than this notice, re-sell the lots for the benefit of such purchaser, and the deficiency (if any) arising from such re-sale shall be a charge against such purchaser.

4. **Delivery** of any purchase will be made only upon payment of the total amount due for all purchases at the sale.

Deliveries will be made on sales days between the hours of 9 A. M. and 1 P. M., and on other days—except holidays—between the hours of 9 A. M. and 5 P. M.

Delivery of any purchase will be made only at the American Art Galleries, or other place of sale, as the case may be, and only on presenting the bill of purchase.

Delivery may be made, at the discretion of the Association, of any purchase during the session of the sale at which it was sold.

5. **Shipping**, boxing or wrapping of purchases is a business in which the Association is in no wise engaged, and will not be performed by the Association for purchasers. The Association will, however, afford to purchasers every facility for employing at current and reasonable rates carriers and packers; doing so, however, without any assumption of responsibility on its part for the acts and charges of the parties engaged for such service.

6. **Storage** of any purchase shall be at the sole risk of the purchaser. Title passes upon the fall of the auctioneer's hammer, and thereafter, while the Association will exercise due caution in caring for and delivering such purchase, it will not hold itself responsible if such purchase be lost, stolen, damaged or destroyed.

Storage charges will be made upon all purchases not removed within ten days from the date of the sale thereof.

7. **Guarantee** is not made either by the owner or the Association of the correctness of the description, genuineness or authenticity of any lot, and no sale will be set aside on account of any incorrectness, error of cataloguing, or any imperfection not noted. Every lot is on public exhibition one or more days prior to its sale, after which it is sold "as is" and without recourse.

The Association exercises great care to catalogue every lot correctly, and will give consideration to the opinion of any trustworthy expert to the effect that any lot has been incorrectly catalogued, and, in its judgment, may either sell the lot as catalogued or make mention of the opinion of such expert, who thereby would become responsible for such damage as might result were his opinion without proper foundation.

AMERICAN ART ASSOCIATION,
American Art Galleries,
Madison Square South.

SALE THURSDAY EVENING

FEBRUARY 27, 1919

IN THE GRAND BALLROOM OF

THE PLAZA HOTEL

FIFTH AVENUE, FIFTY-EIGHTH TO FIFTY-NINTH STREET

BEGINNING AT 8.15 O'CLOCK



GEORGE W. MAYNARD, N.A.

1843—

1--AN OFFERING

Height, 8 $\frac{3}{4}$ inches; length, 10 $\frac{1}{2}$ inches

A YOUNG Greek girl is seated, one arm extended, before a niche in which stands a small bronze figure. A censer burns and incense rises. The tones are quietly brown and achieved with dignity. The interest centers in the classic head, seen in profile.

Signed at the lower left, MAYNARD.

60

b. T. Richards



WILL H. LOW, N.A.

1853—

60

2—A LITTLE LOITERER

W. H. Seaman,

Height, 15 inches; length, 18 inches

Agent

AN early work of the painter who has in later years become a distinguished decorator. A country road, a great stone wall with an overhanging tree in full blossom, give the setting. A child has stopped to gather flowers, while beyond, on the path, a woman waits.

Signed at lower left, WILL H. Low, 1882.

Capt. M^r Milliar
son of Cameron

DWIGHT W. TRYON, N.A.

1849—

3—IN PICARDIE

Height, 16 inches; length, 24 inches

THERE is an old bridge, with the sense of water below it, rather than the obvious fact, and bush and grass grow luxuriantly. There is a hillside with finely touched in trees, while overhead a moist sky stoops over this bit of France where but lately rude war screamed. It is a souvenir of peaceful days in peaceful lands.

Signed at the lower left, D. W. TRYON, 1880.

BRUCE CRANE, N.A.

1857—

4—LOWLAND GRASSES

Height, 16 inches; length, 24 inches

A CANVAS of quiet tone, with trees at right side and one or two as balances to the composition. It is painted after the full tide of summer when the grass begins to redden. Here they grow lush and rich and are evidently near the water. The sky is quiet and of sustained tone.

Signed at the lower right, BRUCE CRANE.

625

Capt. McMillin

300

David H. Taylor

Mr Rehn

W. L. LATHROP, N.A.

1859—

280
Rehn Galleries

5—SUMMER AFTERNOON

Height, 12 inches; length, 14 inches

ROLLING country with dimly seen houses is the slight fabric upon which this little composition is built, but the sky, the atmosphere and sense of space compensate. These little things are rendered very artistically, though with great reticence.

Signed at the lower right, W. L. LATHROP.

WORTHINGTON WHITTREDGE, N.A.

1820—1910

130
Edw. J. Lowmes

6—BROOK IN THE WOODS

Height, 14 inches; width, 12 inches

A LOVER always of the quiet places in nature, where trees and water lull the senses, this little work is fully typical. It is sincere and has a certain golden brown tone which is always attractive.

Signed at the lower left, W. WHITTREDGE.

F. K. M. REHN, N.A.

1848—1914

5-20

7—INCOMING WAVE

W. H. Woodcock

Height, 16 inches; length, 24 inches

THE finely drawn wave is just breaking, and the far sea stretches into that infinity of space which is the ever present mystery of the sea, and the artist has caught this sense of space with artistic subtlety. The color is deep, with the wet sands of the foreground reflecting the rosy glow of the sky.

Signed at the lower right, F. K. M. REHN.

DWIGHT W. TRYON, N.A.

1849—

8—OPEN SEA

175

Height, 11 inches; length, 22 inches

Howard Young

MOVEMENT and color are the motives which interest in this canvas. The sky is kept very quiet, which permits proper attention upon the wide reach of sea. In the curve of a wave the artist has hidden emeralds, lapis lazuli and the iridescence of opals. He has contrived, also, to give the sense of great space, which is so important a quality of pictures of the sea.

Signed at the lower left, D. W. TRYON, 1893.



H. BOLTON JONES, N.A.

1848—

9—*STILL WATER*

Height, 16 inches; length, 24 inches

A QUIET stream fills the left of the canvas, with bare trees along the bank and against the sky. The ground is covered with fallen leaves, and there is a fine distance. There is always sterling drawing in the work of this artist, and this canvas shows him at his best. The time is at the verge of winter, and the air is still. Nature seems waiting for the wintry shroud of snow and ice.

Signed at the lower right, H. BOLTON JONES.

510

Miss Lorens,
Agent



BRUCE CRANE, N.A.

1857—

10—*RIPENING GRAIN*

Height, 16 inches; length, 24 inches

THERE is an inspiring freshness in the rich, green foreground which is intensified by the golden color of the ripe grain in the middle distance. Against the sky a few houses are seen. The picture is a vivid impression of quiet American life in the country districts.

Signed at the lower left, BRUCE CRANE.

480

E. J. Lowmire



HARRY CHASE, A.N.A.

—1889

230
11—BOATS AT SCHEVENINGEN

F.M. Crossman

Height, 14 inches; length, 24 inches

THE work of a painter who held great knowledge of the sea and of fisher folk. The dull red sail, the boats, the few figures in movement along the wet sands, are all well done; and overhead is a fine sky, with the promise of rain in its tones.

Signed at the lower left, HARRY CHASE.

R. M. SHURTLEFF, N.A.

1838—1915

180

12—POOL IN THE WOODS

Height, 18½ inches; width, 15½ inches

W. W. Spearman,
Ag't.

THIS artist has been called the poet of the woods, and he here shows his love of the deep woodlands. The shadowed pool with a great birch tree overhanging it, the far away openings to the sky are all significant of the scenes the painter loved. The picture is painted in a direct way as if done in the presence of the exact scene, and so becomes a valuable record.

Signed at the lower left, R. M. SHURTLEFF.

DWIGHT W. TRYON, N.A.

1849—

13—AN AUTUMN DAY

Height, 14½ inches; length, 20¼ inches

L. Ralston

300

Ralston Galleries

THE distinction of this picture lies in its tone. Against a broken sky there is shown a brown tree. The motive is slight, but there is great beauty in the choice of tone, a rich brown and gold. In just such choosings an artist proves his worth and charms us by his taste.

Signed at the lower left, D. W. TRYON, 1886.



CHARLES WARREN EATON

1857—

190 14—*MOONRISE*

Height, 12 inches; length, 18 inches

Y. Arai

WE look from the woodland border through an opening in the trees where the early moon rises in modest glory, calm and beautiful. The time of day, the gentle purity of color, the drawing of the trees, all make up an ensemble of beauty. The picture is a poem of the twilight.

Signed at the lower right, CHAS. WARREN EATON, 1887.



CHARLES MELVILLE DEWEY, N.A.

1849—

ix
15—MORNING

Height, 18 inches; length, 24 inches

A BROKEN cluster of trees breaks the skyline on the right. The fields reach up to the skyline with little interruption, save a note of reflected color in the foreground, but the picture's life is in the roseate glow of the sky, with the orb of the sun lifted well above the horizon. It is still pink in the silvery exhalations of the earth, and flecks the broken mists of the sky with its own color. The handling is a rich *impasto*.

Signed at the lower right, CHARLES MELVILLE DEWEY.

430

E.A. Milsch



H. SIDDONS MOWBRAY, N.A.

1858—

120
16—*LAÏS*

Height, 9½ inches; width, 5½ inches

A YOUNG woman clad in delicate green leans against a great urn, beside which grows a blossoming tree. Her brown hair falls long and loose below her waist, and her classic dress is caught up with roses. Extreme refinement is the characteristic; charm also is in this rare little panel from an artist whose work is seldom seen.

Signed at the lower left, H. SIDDONS MOWBRAY.



ELIHU VEDDER, N.A.

1836—

17—*LE MISTRAL*

Height, 9 inches; width, 6 inches

Two figures are shown in this little panel—a young woman in romantic costume, and a court jester. Beyond the wall trees show against the sunset sky. The panel is rich in quality and color, and the flying ribbons are blown gustily about in the northwest wind which gives the title.

Signed at the lower left, V- ROMA- 1867.

150

W. T. Breaker



J. FRANCIS MURPHY, N.A.

1853—

18—MEADOW STREAMS

(Water Color)

Height, 6 inches; length, 8 inches

THE gleam of many pools and streams lying far out across the meadows—a cool gray sky against which thin trees are outlined—but the certainty of the drawing, the delicacy of touch and the clearly washed tones indicate the knowledge which has made this artist a master.

Signed at the lower right, J. F. MURPHY.

510

P. W. Rous

g.
ms +



T. W. DEWING, N.A.

1851—

19—YOUNG WOMAN

(Pastel)

Height, 10½ inches; width, 7 inches

THIS drawing done in tinted chalks is delicate almost to the point of fragility, yet there is a certainty of touch, an excellence of drawing that proclaims the accomplished master. Refinement is in every line. The face, seen in three-quarters, is serene and sensitive.

Signed at the lower right, T. W. DEWING.

19XX

Thor Deunbar

325-

Thos. W. Deunbar



ARTHUR B. DAVIES

1862—

20—*THE SEARCHER*

Height, 6 inches; length, 12 inches

HERE the mystic enters in. The quiet landscape with its broken color, its touch of red autumn, the dark cedars and far blue hills, is normal and quite what we know; but the blue-hooded figure, with hand to listening ear, slipping swiftly across the foreground, is mystic, is like the vagrant wind, is the searcher who hears afar the secret song which murmurs. She kindles the fancy, while her hooded head is mask and silence, teasing us to know the object of her search.

Signed at the lower right, A. B. DAVIES.

150
a. n. Bahr



DWIGHT W. TRYON, N.A.

1849—

21—APPLE BLOSSOM TIME

Height, 10½ inches; length, 16 inches

THIS picture is a study of the air and full of the spring time. An old gate is revealed against the sky, with blossoming trees near by. Turf and broken ground complete the foreground. The sky is soft blue beneath the haze. The picture is redolent of the fragrance of early flowers. The smell of new earth, and new life in grass and trees is everywhere.

Signed at the lower left, D. W. TRYON, 1882.

420

W. W. Breaker



5-35-9
J. FRANCIS MURPHY, N.A.

1853—

22—*ACROSS THE FIELDS*

(Water Color)

Height, 8½ inches; length, 12½ inches

W.F. Breaker

THIS picture is drawn with the care and precision of all the artist's work—the earth finely modeled. There is a bit of water, an old fence, with farm buildings against the sky. Weed forms are drawn with care and knowledge, and the handling is clear. It is a record, done by a master.

Signed at the lower left, J. FRANCIS MURPHY, '83.



DWIGHT W. TRYON, N.A.

1849—

23—VILLAGE STREET

Height, $10\frac{1}{2}$ inches; length, 16 inches

UNDER a quiet sky the village street stretches from the foreground into the distance where houses cluster against the sky. The foreground is shadowed, and a half-golden light envelops the scene. A small figure gives the note of life, and a small tree, dark against the sky, gives the accent needed. The paint has been used with subtle delicacy and preciousness. A panel of rare quality.

Signed at the lower right, D. W. TRYON.

Dunbar

Thor

260

Thos. W. Dunbar



ELLIOTT DAINGERFIELD, N.A.

1859—

24—MOON RISING OVER FOG CLOUDS

(Water Color)

Height, 8 inches; length, 10 inches

AN effect in nature rarely seen, but occurs sometimes in the mountain country. Banks of cloud or fog rest in the great ravines and when the moonlight falls upon them they are magnificent. The light is almost phosphorescent in its luminosity. This little work is a direct impression of a personal experience.

Signed at the lower left, ELLIOTT DAINGERFIELD.

*Montrou
Bot*

100

a. n. Baber



ARTHUR B. DAVIES

1862—

25—LANDSCAPE

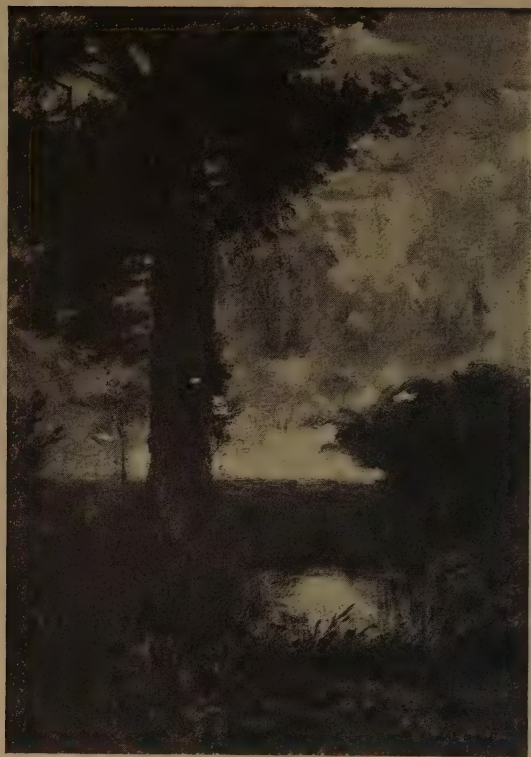
Height, 11 inches; length, 13 inches

A HILLSIDE with strangely formed trees against a sky of lovely, creamy light. In the lower left a horse drinks from the edge of a pond, but the golden middle distance is the charm of the canvas. Its quality, the broken tones of color producing the sense of golden light, prove the mastery of the painter.

Signed at the lower center, A. B. D.

250

A. W. Baker



A. H. WYANT, N.A.

1836—1892

sketch

825

26—SUNSET

Height, 12 inches; width, 8¾ inches

E. J. Hornes

A LONELY tree stands dark against the sky; the hour is sunset and the sky reddens as the light breaks through clouds. A small pool of water catches reflection, and near the tree a figure is dimly seen. A rich brown tone pervades this little canvas, and the mastery of this great artist is felt everywhere.

Signed at the lower right, A. H. WYANT.



T. W. DEWING, N.A.

1851—

27—*THE WAITING ATHLETE*

Height, 10 $\frac{3}{4}$ inches; width, 6 $\frac{1}{4}$ inches

THIS is entirely a classic study. There is a finely drawn figure of a young man in the immediate foreground, with another figure in the half distance. The note of blue in the sky is fine. The sincerity of the work repays study.

Signed at the lower left, T. W. DEWING.

150

Wolfe and Galleries

Kraushaar

1625

b. W. Kraushaar

ALBERT PINKHAM RYDER, N.A.

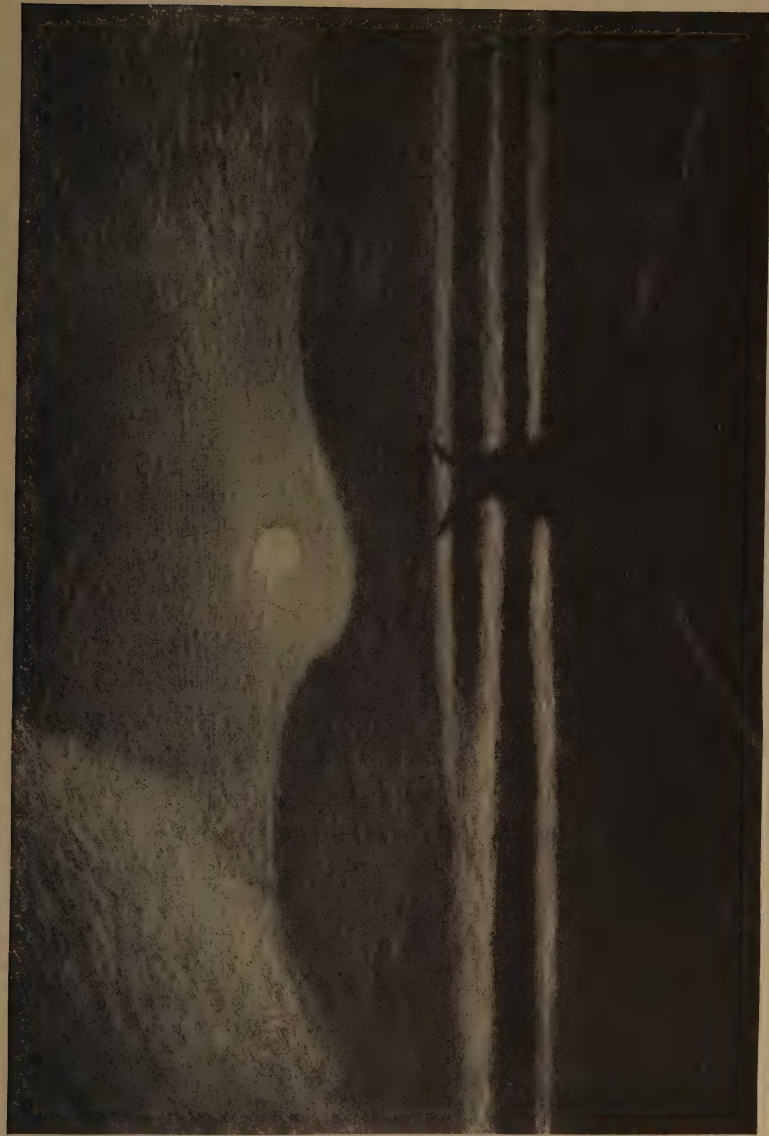
1847—1917

28—*LANDSCAPE, WITH OLD MILL,
IN MOONLIGHT*

Height, 8 inches; length, 12 inches



RATHER far away we see an old mill with worn old sails outlined against rifts, and fields of fog which lie very still and somnolent in the moonlit landscape. A converging wall catches the light along its top, leading the eye to the mill; but it is the sky, with its strange clouds and mysterious deeps of light about the moon, which entrance. The great fog cloud which stoops over the earth is but a compositional incident, but the mind becomes fascinated as one studies the sky.



LANDSCAPE, WITH OLD MILL, IN MOONLIGHT

BY

ALBERT PINKHAM RYDER, N.A.



RALPH ALBERT BLAKELOCK, N.A.

1847—

29—MOONRISE

(Panel)

Height, 6 inches; length, 8 inches

A GEM with deepest glory of color cannot outrival the glowing beauty of this little panel. By an alchemy all his own the artist could, at times, cause mere pigment to take on the glory of jewels, of the richest enamels, and this picture is one of his successes. The color of the sky, the values in the water and all the contrasts are so just that the entire work takes on the completeness and the poetry of a masterpiece.

Signed at the lower right, R. A. BLAKELOCK.

2275
W. F. Breaker



WINSLOW HOMER, N.A.

1836—1910

30—WAITING

(Water Color)

Height, 8 inches; length, 12 inches

A FEMALE figure is seated in the left foreground, chin in hand, and hat beside her. The pose is pensive and almost dreamy. Beyond, where light breaks through the trees, a small figure is seen. The entire work is brushed in with the usual vigor of this great master. The picture is unique and intimate.

Signed at the lower right, WINSLOW HOMER, 1880.

Milch

450

b.a. Milch

ARTHUR B. DAVIES

1862—

250

31—THE CALL OF SPRING

Height, 20 inches; width, 8 inches

a. n. Bahr

THE elements in this picture are simple. Two silver birches lift their delicate plumes into the sky, which is of gray and blue. The still water of a pond or lake is seen beyond the hillside, but the attention is held by the slight nude figure of a child in the foreground. The whole panel is pervaded with the dreamy languor of awakening Spring. One does not see birds, but one may hear their song and those infinite sounds which are canticles of joy. Observe the intertwining of the lovely young birches, symbolizing that union out of which ever comes a new birth—the trees bear their leaf and blossom, the brown earth awakens, young life appears, and all is youth, freshness and beauty. Not anything of this is immediately apparent in this panel, but all is there to the willing brain and seeing eye.

Signed at the lower center, A. B. DAVIES.

✓



THE CALL OF SPRING

BY

ARTHUR B. DAVIES

A. W. Bahr
1200

ALBERT PINKHAM RYDER, N.A.

1847—1917

32—"CHILDE HAROLD'S PILGRIMAGE"

Height, 8 $\frac{1}{4}$ inches; length, 10 $\frac{1}{4}$ inches

AN upright panel of exquisite quality. The eye is held by the figures of white horse and gay rider, who cross a stream at the foot of a castle of an architecture quite personal. This dark tower is partly hidden by lovely trees which wave against a sky of depth and great delicacy. Corot never reached more subtlety. The picture is like a verse out of Spenser and breathes romance in every tone.

Holland
Galleries

199



"CHILDE HAROLD'S PILGRIMAGE"

BY

ALBERT PINKHAM RYDER, N.A.

GEORGE DE FOREST BRUSH, N.A.

1855—

33—HEAD

Height, 12 inches; width, 11 inches

A YOUNG girl with red hair is here shown. She wears a bluish gown with a bit of exquisite lace showing. There is always a perfection of treatment in this artist's work, and he has given here a fine example of the trained draughtsman. The head is winsomely attractive.

Signed at the upper right, GEO. DE F. BRUSH, 1885.



HEAD

BY

GEORGE DE FOREST BRUSH, N.A.



DWIGHT W. TRYON, N.A.

1849—

34—GLASTONBURY MEADOWS

(Water Color)

Height, 13½ inches; length, 21½ inches

EXQUISITE gray greens, with flowers in the foreground, make this picture very attractive. There are rolling hills against a moist sky. It is a theme Daubigny would have loved and painted with equal artistic insight.

Signed at the lower right, D. W. TRYON.

250
L. F. Taylor

DWIGHT W. TRYON, N.A.

1849—

35—BUZZARDS BAY SHORE

Height, 14 inches; length, 24 inches

A FINE study of the formations which occur near the shore of the sea. A few rocks, an old fence, and sand are sufficient to call out all the artist's sensitiveness to delicacy of values. Overhead is a sky of true beauty and great subtlety of form.

Signed at the lower left, D. W. TRYON, 1886.

CHILDE HASSAM, N.A.

1859—

36—PONT NEUF, PARIS

(Water Color)

Height, 11½ inches; width, 9 inches

A CHARMING drawing. The bridge enters the picture plane on the left. Great buildings with mansard roofs fill the right. The foreground has a few figures, and there is a note of quite wonderful green in the background. Even in this small drawing there is the feeling of the life of the great city.

Signed at the right, CHILDE HASSAM, 1911.

300

B. J. Lowner

475

Chas. V. Graff

MS-
g.



HORATIO WALKER, N.A.

1858—

380 37—MILKING

(Water Color)

Timothy F. Crowley

Height, 8 inches; length, 10½ inches

A WHITE cow, a blue-shirted man, gray-green fields under a quiet sky, that is all; and yet the work is a poem. The patience of the cow, the sense of intentness in the man who does the milking, are so perfectly felt that it becomes real with that realism which is the essence of a theme. Its poetry is in its truth. Each value, each tone is in its place, and there is no discord. A work of unusual beauty.

Signed at the lower right, HORATIO WALKER.



✓ J. FRANCIS MURPHY, N.A.

1853—

38—*SUNLIT STUBBLE*

Height, 16 inches; length, 22 inches

2550
Macbeth Galleries

A SYNTHETIC treatment of a theme familiar to all those who love the country. In composition it is simple—just a few trees on the left, a rolling country, with hillside, the white gable of a house in the middle distance, and a few corn shucks. That is all, but the artist has found material for his fine technique in the stubble and sunburnt grass in the foreground, the warm mass of the trees, and the sky of pale blue seen almost through the haze. As the years go, we see in this painter the mastery of tone, the value of atmosphere, and the uselessness of exaggerated detail. He contents himself with the spirit of the theme and does his work as a master should.

Signed at the lower right, J. FRANCIS MURPHY, 1918.

M. K. To

1250

amx

CHILDE HASSAM, N.A.

1859—

39—*THE ITALIAN BARK—GLOUCESTER*

Height, 24 inches; width, 22 inches

A GREAT bark in full sunlight lies anchored at the pier, her sails weary and drooping as if after a long voyage, yet happily finished, since the sunlight kisses sails and hull. She has finished unloading, for the ballast line, a most lovely line of bright green, shows along the full length of her. There are, along shore, notes of brown and red, and the tall lines of masts are strengthened by other up-rights of steeples and chimneys in the background. The sky in a broad daylight blue, and the water flecked and broken with rippling colors. An essentially happy picture. In technique it has all the excellence of the master.

Signed at the lower right, CHILDE HASSAM, 1896.

g.



THE ITALIAN BARK—GLOUCESTER

BY

CHILDE HASSAM, N.A.



JOHN H. TWACHTMAN

1853—1902

40—LAKE UNDER THE HILLS

Height, 15 inches; length, 22 inches

A LAKE so subtly painted and with reflections so delicate and elusive that it might be well called a lake of dreams. Many things are mirrored there. The eye flits across the surface and seeks the distant shore, faintly seen, and on to the low hill which is beautifully felt rather than drawn. The few trees are gracious, and the flowers in the near right foreground give the foil of strength to help us feel the subtlety of these tones of gray. It is at once a painter's picture and a dreamer's poem.

Signed at the lower left.

Mitch

825

L. A. Mitch



DWIGHT W. TRYON, N.A.

1849—

41—*A NEW ENGLAND PASTURE*

(Water Color)

Height, 14 inches; length, 24 inches

225
D. W. Tryon

AMID the ripe brown grasses, rocks break through, gray and shadowy; against the sky, which is of a fine silvery tone, barns and outbuildings show. In the foreground greens are mingled with the brown, resulting in magical russets. The flow of the washed-in color proclaims the artist's mastery of this medium as well as oils.

Signed at the lower left, D. W. TRYON.

A. W. Bahr

300

ARTHUR B. DAVIES

1862—

42—*FOREST'S FESTIVAL*

Height, 16 inches; length, 21 inches

WE are in a beautiful Arcadian grove; the trees are noble and droop gracefully; the light of the sky shows in a few glowing tones. Groups of figures disport themselves. In the center there is a rider on a black horse, and nymphs and deer are playing throughout. A joyous brush has touched with golden colors, or set with shining jewels, sunny spots on sward and flesh and drapery. Movement, life and Arcadian joy are everywhere. Haunting melodies fill the air and we look to see Bacchus and all his train spring from out the shade or goatlike Pan stay for an instant to wind his horn. The charm of the woods, and the amorous quest of radiant sunshine touched by an artist's hand, are treasures we gather in looking at this little work.

Signed at the lower left, A. B. DAVIES.



FOREST'S FESTIVAL

BY

ARTHUR B. DAVIES

CHILDE HASSAM, N.A.

1859—

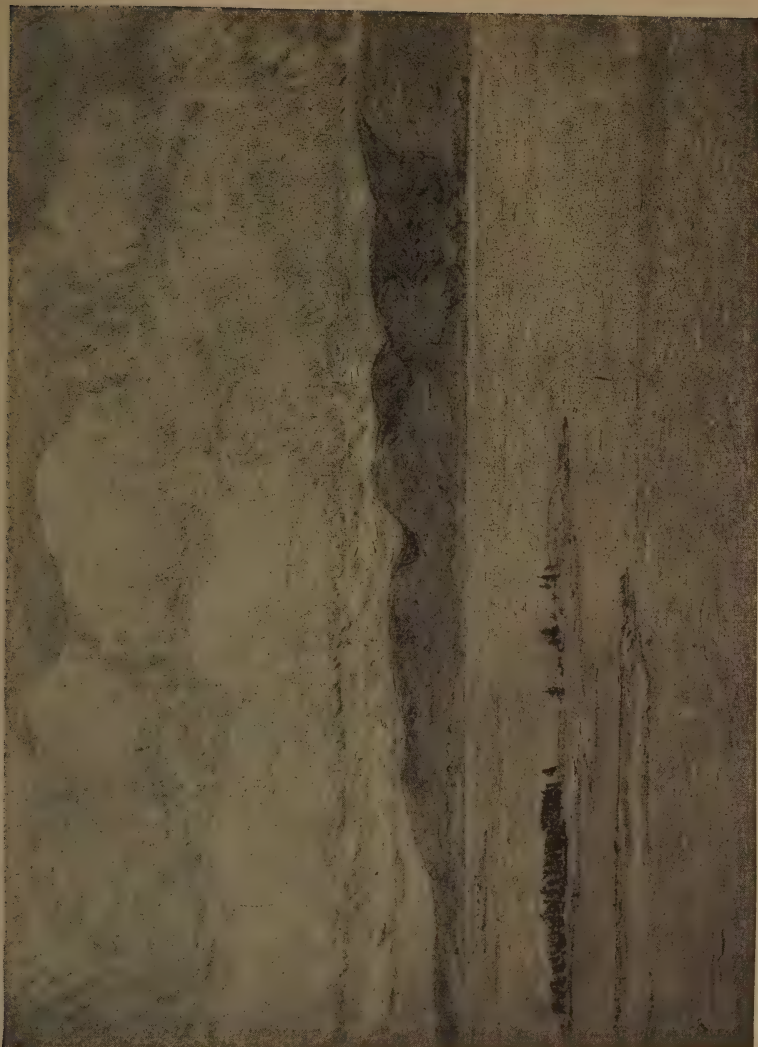
750
43—*FRENCHMAN'S BAY, MT. DESERT*

W. H. Woodcock
Height, 26 inches; length, 36 inches

A BROAD sweep of calm water with islands here and there. A range of hills in the distance under rolling masses of silvery cloud. The canvas is pervaded with light pushed to the ultimate of the palette. It is a picture of the open day, shimmering and happy. The great clouds are but sails adrift in an ocean of light.

Signed at the lower right, CHILDE HASSAM, 1896.

f



FRENCHMAN'S BAY, MT. DESERT

BY

CHILDE HASSAM, N.A.

R. W. Rous

3000
R. W. Rous

ROBERT C. MINOR, N.A.

1840—1904

44—**SUNSET**

Height, 30 inches; length, 40 inches

THIS fine composition reveals this artist at his best and in this work he has left the full measure of his knowledge. The tree masses are noble and break across the sky in fine line and mass. The sky is rich with a sunset glow and lifts up into a deep blue, which is unusual. It has been managed with understanding and power. A pool, surrounded by rocks and lush growth, catches the reflection of the sky. A splendid, deep-red bush supplies a note of supreme color in the foreground. The artist has allowed the full measure of his palette in his coloring and the result is an ensemble of luxurious painting.

Signed at the lower right, R. C. MINOR.



SUNSET
BY
ROBERT C. MINOR, N.A.

EDWIN H. BLASHFIELD, N.A.

1848—

125

45—HARMONIES

John Bossert

Height, 18 inches; width, 15 inches

AN early but fine composition by a man who has become famous as a decorator. This work gives rich evidence of the artist's trend of thought. A noble female figure, seated before a music stand, with a great lute in hand, pauses for a moment to listen to a child of high degree. The heads are finely placed and balanced. There is a wonderful blue in the background, enriched by the silver-gray of the pilasters. Here and there notes of blue and red vivify the color, which is refined and decorative.

Signed at lower left, E. H. BLASHFIELD.



HARMONIES

BY

EDWIN H. BLASHFIELD, N.A.



ARTHUR B. DAVIES

1862—

46—*BODY OF DEW*

Height, 18 inches; length, 30 inches

THE great, blond hillside, with a few trees against the lovely morning sky, is but the base whereon rest the nude figure of a woman, the hungrily clustering children drinking at the mother-fount. How it pictures for us the earth and flowers—the source, the supply and the blossom—the life-giving dew to the brown hillside, the stooping, needing flowers typified. The slenderness of the young birch, the formal strength of the cedars, all have a part in this composition, which is veritably the dew of life.

Signed at the lower left, A. B. DAVIES.

A. W. Bahr

275

A. W. Bahr



CHILDE HASSAM, N.A.

1859—

47—*floated in* THE WATER GARDEN

2400
E. J. Loomer
Height, 24 inches; length, 36 inches

ALONG a sunlit path we are led into this field of flowers agleam with sunlight. We are between two streams of water; white iris and other flowers grow profusely and happily; water lilies float and lend the richer tones of their leaves to the color scheme. The rich background of trees, the fine gradation of light, the notes of purple and brown, all distinguish this canvas.

Signed at the upper left, CHILDE HASSAM, 1909.



J. FRANCIS MURPHY, N.A.

1853—

48—A GOLDEN AFTERNOON

Height, 16 inches; length, 22 inches

IN the center of the canvas we see a group of trees, one or two bare, and one in the full livery of autumn. The sky is a pale blue, with filmy atmosphere; a few corn shucks and notes of yellow to mark the presence of pumpkins. The golden tone of the twilight of the year is over everything, and the pale sunlight falls like a blessing, gentle and caressing. In technical treatment this is quite in the artist's latest manner.

Signed at the lower right, J. FRANCIS MURPHY, 1919.

1800 ✓
 Otto Bernst,
 Agt.



HORATIO WALKER, N.A.

1858—

49—A CANADIAN PASTORAL

Height, 18 inches; length, 26 inches

A GROUP of trees rising against a fine sky, with others at the right of canvas, give the sky line of this canvas its dignity. In the center foreground a white cow is sleepily resting; behind her a black one is partly seen. The curved line of a ditch leads into the picture. The artist's sense of tone is finely given in this work. It is silvery in its lights and shadows and, while clear, is very reticent. Nothing is permitted to disturb the sense of calm and quiet peace which pervades the scene. He has understood, as only great artists understand, the value of simplicity with the result that the very breath of the countryside comes to us as we view this work.

Signed at the lower left, HORATIO WALKER, 1888.

*Capt M^c Millin
1500
Capt. McMillin*

ARTHUR B. DAVIES

1862—

725
50—RELUCTANT YOUTH

Ferdinand Boyard

Height, 17 inches; length, 22 inches

THE unique assemblage of form and color in this picture make it delightful. The timid young woman in the foreground, outlined against the old-fashioned red brick house, the trees, the group of horse and buggy on the one side, and a lovely flower garden on the other, make up a set of compositional notes of unique value. The whole picture is at once winsome, and has the very breath of summer in it. The timid, outstretched hands of the girl, who seems to pause at the threshold of womanhood and experience, is wonderfully well done. Her wide eyes betray her doubt. All about her is home, the peace and quiet of the country, yet something more has entered mind and heart, and here we see her, "Standing with reluctant feet."

Signed at the lower right, A. B. DAVIES.



RELUCTANT YOUTH

BY

ARTHUR B. DAVIES

CHILDE HASSAM, N.A.

1859—

51—OLD INDIAN TRAIL TO SEA,
CONNECTICUT

Height, 22 inches; length, 24 inches

THROUGH a rocky dell, an old path leads up the ridge. The ground is covered by fallen leaves, a bit of blue sky shows, but the attention is chiefly held by the tall, straight trees which are grouped like the clustered columns of a cathedral. There is leafage at the top just where the capitals might come, and the golden leaves are like the leafage, all picked out in gold, one sees in certain old columns. There are notes of green, and while we do not see the ocean, we may guess its presence beyond the hill.

Signed at the lower right, CHILDE HASSAM, 1906.

DWIGHT W. TRYON, N.A.

1849—

52—WHITE HOUSES

Height, 16 inches; length, 24 inches

A BEAUTIFUL work, with all the tones culminating in the accent of the lovely white on the houses. There is an old road with two figures suggested. The painting alone of this picture, with its fine silvery tone, would distinguish it. It is freely but very judiciously painted, and the accents are established with fine conviction.

Signed at the lower right, D. W. TRYON, 1884.



DWIGHT W. TRYON, N.A.

1849—

53—HARBOR LIGHTS

Height, 14 inches; length, 22 inches

Hartford
500
Charles W. Falcott

At all times a master of moonlight, in this work the artist has concentrated upon the crescent moon swinging low over the shoreline where twinkle the lights of town. The gently moving water reflects the great moon, nearly in the center of the canvas—a familiar scene treated with the dreamy quality of the true poet. The sky shows a smoky quality above the town, but is luminous in color.

Signed at the lower right, D. W. TRYON.

A. W. Bahr

275

ELLIOTT DAINGERFIELD, N.A.

1859—

54—*MEADOW MISTS AND MOONLIGHT*

Height, 16 inches; length, 24 inches

Two haystacks rise dark against a moonlit sky. In the distance amid trees, the warm light of a window is seen. The great, full moon rises above the breathing meadows. The quality of the greens, with the misty veils half hiding the forms, the light in the sky, these are the things to study in this canvas.

Signed at the lower left, ELLIOTT DAINGERFIELD.



MEADOW MISTS AND MOONLIGHT

BY

ELLIOTT DAINGERFIELD, N.A.

Howard Young

850

CHILDE HASSAM, N.A.

1859—

55—*THE BUTTERFLY*

Height, 27 inches; width, 20 inches.

THE artist shows us the nude figure of a young woman seated upon a grassy bank, toying with a butterfly. The figure is slender and girlish. The background of trees, the grasses and leaves are painted with a dancing light-someness of touch which is almost butterfly-like in the action; touch here, rest there, dancing and frolicsome, the whole work is as light as the flight of a butterfly, and there is no part of the figure upon which the soft light has not rested in caressing tones. Blues, greens and gold have mingled with such accord that the result is sunny and bright.

Signed at the lower right, CHILDE HASSAM, 1912.

for leaf



THE BUTTERFLY

BY

CHILDE HASSAM, N.A.

1075

HORATIO WALKER, N.A.

1858—

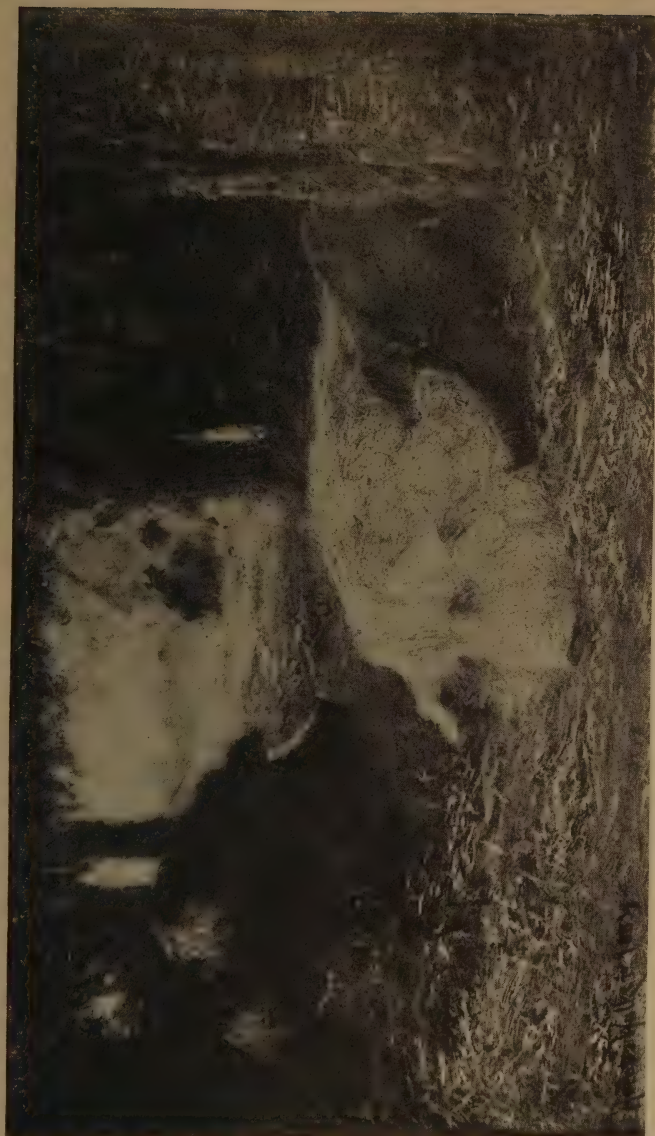
56—A SIESTA

W. F. Breaker

Height, 10½ inches; length, 18 inches

To one who knows from life, an involuntary smile comes as he looks at the lazy, sleepy contentment of these animals. The foreground is all in quiet browns, and we look beyond to a lovely bit of landscape with houses against the sky. There are Rembrandt depths in the brown tones of this canvas and the gleam of jewels in the lights. It is vibrant and full of quality, by which one does not mean varnish, or enamel, or polish, but something more subtle, perhaps it is the perfect use of the color, so that each atom glows in its full power. The Dutchman knew such use of pigment and it is here in this work of an American.

Signed at the lower left, HORATIO WALKER, 1884.



A SIESTA
BY
HORATIO WALKER, N.A.

A. W. Bahr

850

ARTHUR B. DAVIES

1862—

57—*BREATH OF AUTUMN*

Height, 12 inches; length, 13 inches

25x

✓

THREE great trees, brave in their autumnal garb; glimpses of sky beyond. In the right foreground a woman in dark, black-blue gown, with a child beside her. Their interest centers in a boy on a white pony who rides joyously by. These are the happy days of youth; the trees are the contrast. There's a tang in the air and a response in the faces. Their beauty is the beauty of miniatures, exquisite in finish. Contrasts of green and golden brown complete a splendid color scheme. Happy youth, golden days! and yet the note of sadness is in the mother's dress!

Signed at lower center, A. B. DAVIES.



BREATH OF AUTUMN

BY

ARTHUR B. DAVIES

1100
W. D. Breaker
J. FRANCIS MURPHY, N.A.

1853—

58—AN OLD HOUSE

Height, 12 inches; width, 12 inches

no
SELDOM has this artist achieved a finer bit of tonality. It is of a golden gray that reaches even into the sky, which, however, preserves its delicacy of blues and silver, and there is the mystery. The old house is all but lost in the tree masses at the right, but the light on one side emphasizes it sufficiently. The technique is rugged, yet controlled. We are seldom permitted to see a finer bit of masterly handling, and the beauty of the simple scene is not lost or harassed by uncertainties.

✓
Signed at the lower right, J. FRANCIS MURPHY, 1913.



AN OLD HOUSE

BY

J. FRANCIS MURPHY, N.A.

M. K. R.
925
✓
a x x x =

ALBERT PINKHAM RYDER, N.A.

1847—1917

59—*DANCING DRYADS*

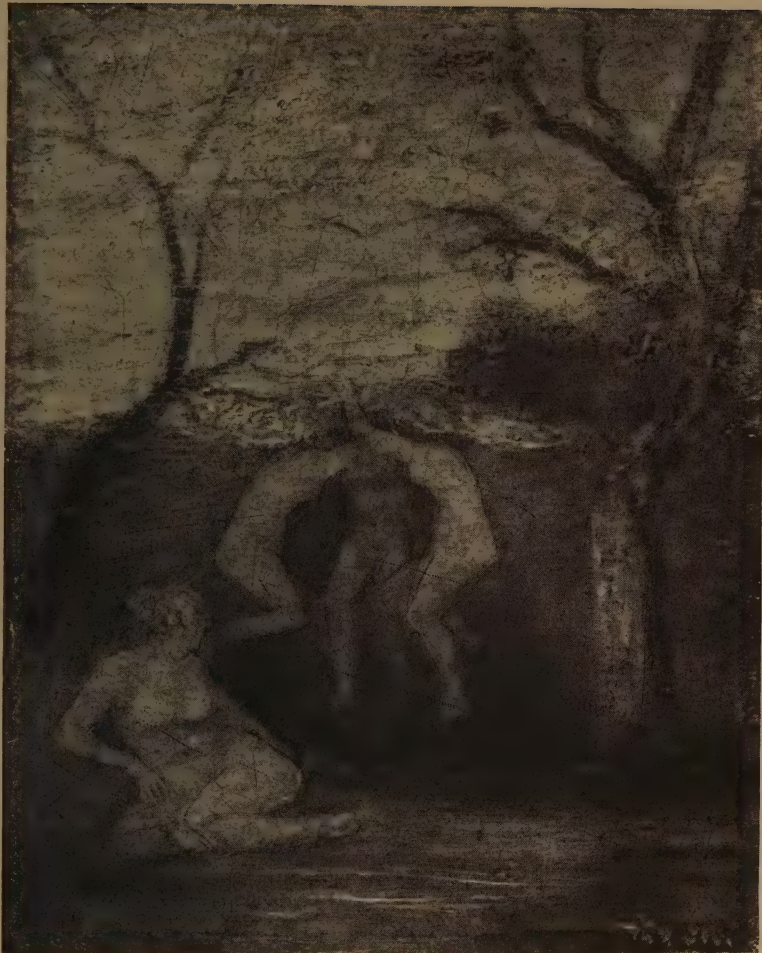
Height, 9 inches; width, 7 inches

THE artist has added a couplet to the title:

“In the morning, ashen hued,
Came nymphs dancing from the wood.”

We may go deeper and see more: there is the semi-recumbent figure of a young woman beside a faint pool; on the farther shore three nymphs, or better dryads, with flying hair, dance in ecstasy, circling, changing, undulating, as we peer through the dim morning light, thin and gossamer as the dawn. We see them for but a moment, and lo! the morning comes and we have lost them. It is autumnal, for the bare trees have shed their leaves and the hillside is leaf brown, but we shall remember the abandon, the tone and the mystic beauty of this little work.

Signed at the lower right, A. P. RYDER. *Am x*



DANCING DRYADS

BY

ALBERT PINKHAM RYDER, N.A.



CHILDE HASSAM, N.A.

1859—

60—A 1. *NEWS DEPOT, COS COB*

Height, 5½ inches; length, 9 inches

ON a tiny space a true artist may sometimes say very lovely things in art. We are looking at the front of a commonplace building in this picture, but we are seeing it through an artist's eyes. There is a delightful little figure of a girl in the doorway, dressed in white, and here the sensitive brush begins and leads the eye through tones of broken gray which might well make Whistler despair—old signs, old boxes, old news stands, rickety and dilapidated, yet translated into miracles—and were ever old green window blinds seen so beautifully? What delicacy of drawing, what charm of color, and how artfully the painter has filled the eye with the accent of red so that one may rightly see the grays and greens. A gem, indeed!

Signed on the back, C. H. 1912.



9. RALPH ALBERT BLAKELOCK, N.A.

1847—

61—ENCAMPMENT: EVENING

Height, 8 inches; length, 12 inches

A LITTLE canvas of pure luxury, rich in all its tones and glowing with an inner light. A few tents on the right, a few trees, with mirror-like pools of water—that is all in the way of subject; but with this artist the lure is of color, of sentiment, and he has given us here tones of gold and rose, of brown and gray that are little short of magical.

Signed at lower right, R. A. BLAKELOCK.

1100
E. J. Linn es

Started at \$1,000

Kraushaar

1400

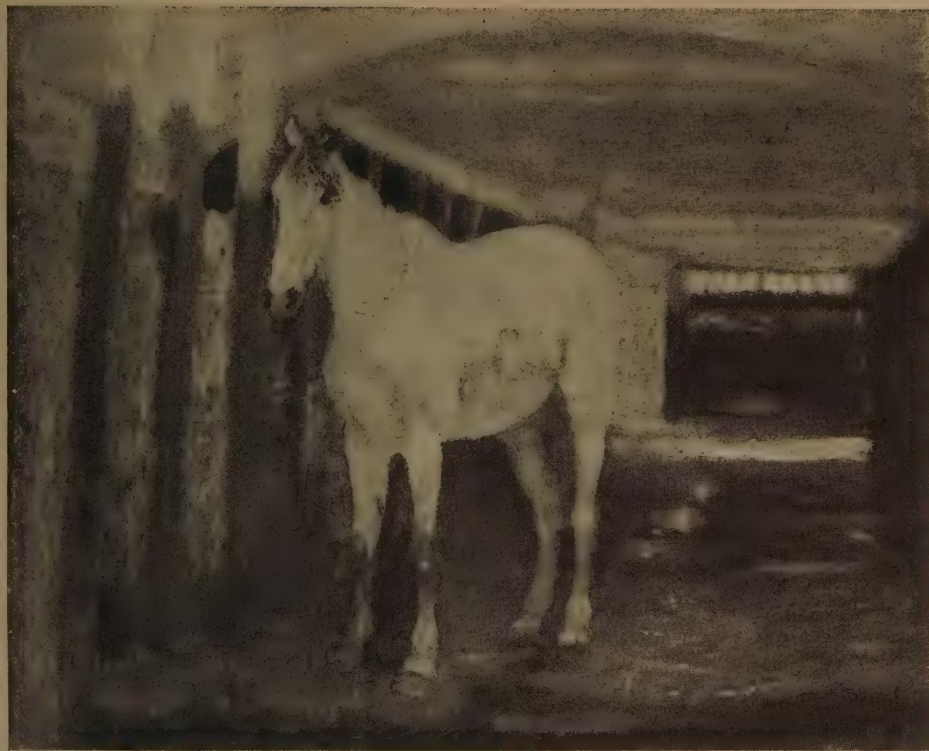
ALBERT PINKHAM RYDER, N.A.

1847—1917

62—THE WHITE HORSE

Height, 8 inches; length, 10 inches

ixx — A WHITE horse is almost the symbol of this artist. He has introduced it in various ways, clustering around this note colors and tones which would lose much of their value but for the contrast given by it. It has been for him the note of chivalry and of romance. Fair ladies, strong knights and great warriors have ridden into his scenes on white flanked steeds until we involuntarily look for this note of the white horse in the artist's work; and here, in this picture, we penetrate more deeply into his love, and within a sort of underground stable we see the white horse at home. No romance, no mystic knight is here—only a white horse—but Ryder's, and so lovely in the sensitive tones and subtle gradations of his favorite. The brown stalls, the hay covered floor, are but background to the beauty of the white.



THE WHITE HORSE
BY
ALBERT PINKHAM RYDER, N.A.

J. FRANCIS MURPHY, N.A.

1853—

2700
63—UPLAND AND VALLEY

~~9477~~
Height, 22 inches; width, 16 inches

Macketh Bellin
9
AN upright canvas with two or three spare trees at the right, with autumn-colored underbrush and a group of houses in the middle distance. A strangely shaped hill rises against a sky of rare technical beauty. Wandering through the fields is an old stone fence, with a green field beyond. This canvas has all the merits of the artist's great gifts. In color, tone, atmosphere and technique it represents him remarkably. We are not asked to strain our imagination, but to look out, as through a window, at a quiet pastoral, and very American scene.

Signed at the lower left, J. FRANCIS MURPHY, 1919.



UPLAND AND VALLEY

BY

J. FRANCIS MURPHY, N.A.

Howard young

HORATIO WALKER, N.A.

1858—

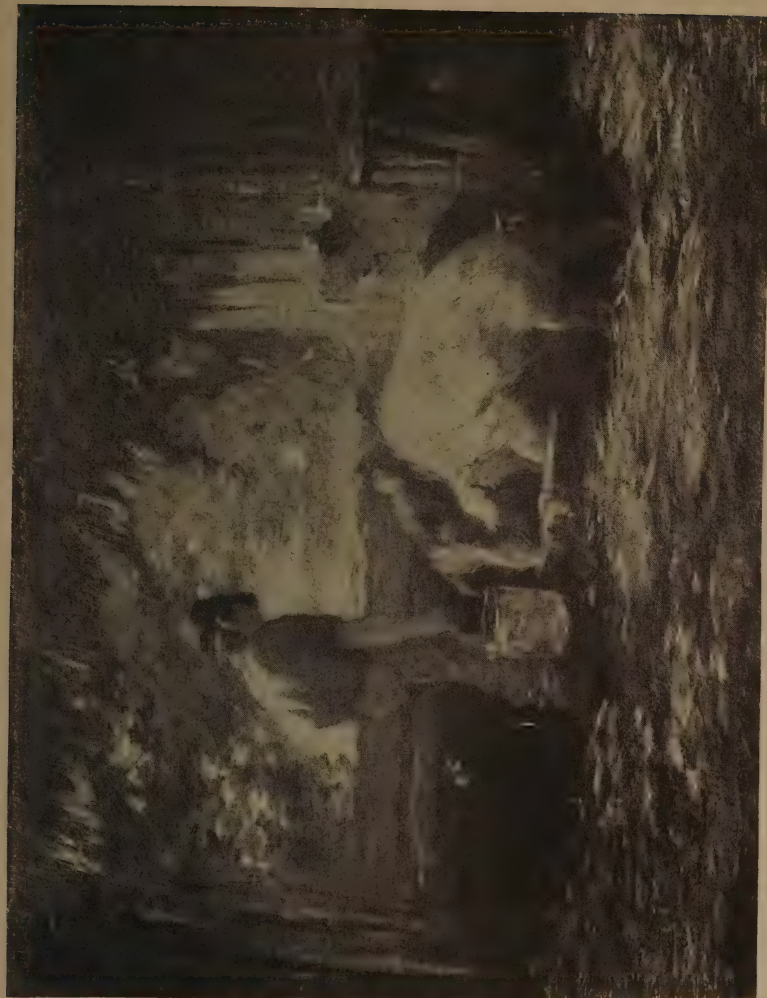
3000

64—*A STY-BOY FEEDING PIGS*

~~am~~
✓
Height, 18 inches; length, 24 inches

A RED-SHIRTED man has just filled the trough from his bucket. The hogs have greedily attacked the food, making confusion among the predatory fowl who scream and flutter about. If there were nothing in this work but the white pig, this painter would be acclaimed a master. Nothing could be finer than the drawing and modeling of this animal. His greedy hoggishness is rendered as only a master hand could do, and back of this technical excellence is the artist's vision. Moreland has painted pigs, but he never reached such a tonal gamut, the key of which is the white side of this great pig. The notes of red in the man's shirt, the blue of the sky seen through the opening, are the contrasts, while in between run the values of gold and silver and green. From the littered floor of the sty, through every object out into the lovely bit of landscape, there is no halting or false tone. The very homeliness of the subject is its beauty under the artist's touch.

Signed at the lower left, HORATIO WALKER.



A STY-BOY FEEDING PIGS

BY

HORATIO WALKER, N.A.

3500

a xxx

Offo Bernet, Aqst.

DWIGHT W. TRYON, N.A.

1849—

65—AUTUMN TWILIGHT

Height, 16 inches; length, 24 inches

To dream of that magic hour when day is finishing and night not yet come, to see gossamer trees a-tremble against the pale sunset sky and catch the slender sickle of the moon, tremulous as poesy, mystic as music,—such scenes, such pictures, have made this artist famous, and in no work has he so beautifully realized his dream. Seated in a foreground of great beauty, he has asked us to let the eye range along the skyline, where vision ceases and dream begins, and we shall feel Nature's own mystery.

Signed at the lower left, D. W. TRYON, 1911.



AUTUMN TWILIGHT

BY

DWIGHT W. TRYON, N.A.

3900
9mxx

T. W. DEWING, N.A.

1851—

66—*GREEN AND GOLD*

Reyn Galleries

Height, 24 inches; width, 22 inches

As ever in viewing this artist's work, we are seeing the very refinement of painting. He is never interested in the commonplace or vulgar. The young women he paints are aristocrats. He chooses for them chairs of delicate pattern and shape. Long, flowing lines are a delight to him and the variants of his tones are as subtle as the coloring of a flower. The gold in this gown is like a fragrance. How perfectly the gown is disposed, to reveal and yet to enfold the figure! One feels the purity of the drawing in every chosen fold. How well the gown is worn, how quiet the hands and arms! No touch or line permits us to be drawn away from the dignity of the head, seen in three-quarters, as it is lifted above the slender, elegant shoulders. The touch of green in the supporting cushion is so beautifully chosen, yet the master touch in the composition would seem to be the falling scarf, which hangs straight down to the floor, supporting the entire composition. It is further aided by the placing of the jar. No mention of this picture should omit the witchery of the background and floor, so simple, and yet, to one who knows, a most astonishing performance. Hat in hand, Ver Meer would have called this picture a masterpiece.

Signed at the lower right, T. W. DEWING.

g.



GREEN AND GOLD

BY

T. W. DEWING, N.A.

A. W. Baker
375
✓

ARTHUR B. DAVIES

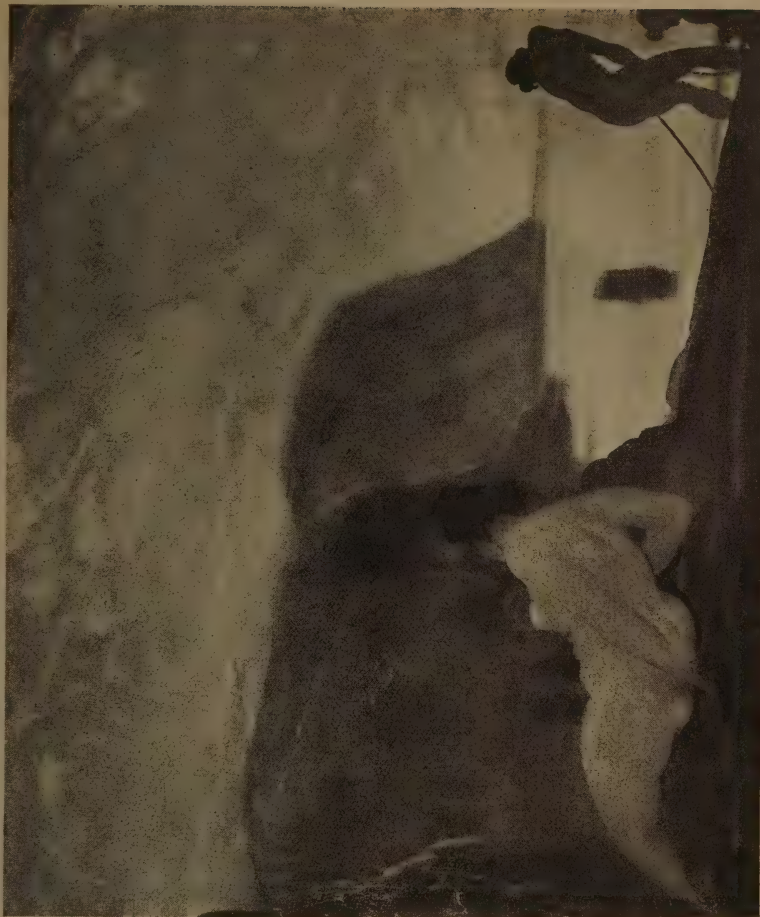
1862—

67—A GREATER MORNING

Height, 23 inches; length, 28 inches

GREAT rocky headlands thrust out into a calm sea. The sky is red-gold with the sun barely at the horizon's edge. There is the rolling, cloudy splendor of coming day. In the foreground, slowly awaking, is the figure of a woman, fecund, living in every full curving line—the living mother of a day when nature is once more enthroned. Here is no simple cliff by the sea, but the rugged shore of a continent, of a world. A new Eve is here, a new world to be peopled and a new day must dawn. Out of the sea man shall win his meat, and labor hold sway; so here we see nude and stark the figure, virile, of a man with just so much of suggested toil as oar and rope may indicate. This is not a picture for the eye alone; quick imagination must hold sway, and sight gain aid from thought. At once it becomes a poem of man's place and purpose on earth, simple but grand, while the coming sun gives promise of a greater morning indeed.

Signed at the lower right, A. B. DAVIES.



A GREATER MORNING

BY

ARTHUR B. DAVIES

CHILDE HASSAM, N.A.

1859—

68—OCTOBER'S GOLD

Height, 37 inches; width, 24 inches

THE gods were very kind to this artist in permitting him to see, and see so well, this beautiful spot in nature. A great rocky hill rises against a quiet sky. The rocks push out from the brown-gold of leaf and grass; they are lichen-covered and their gray is in beautiful harmony with the other tones. From the center of the canvas three young trees with glorious heads of red-gold reach up into the sky, while about their roots bushes in golden leaf cluster. Almost it is as if a cluster of nymphs lingered there with haloed heads ashine. Across the hillside, already so beautifully decked, runs a stream of blue water, laughing in the light, leaping from rock to rock—pausing now in a still pool to reflect the sky, and again elfinlike to leap away in to the grass. The painter has fully realized his canvas, and made an ensemble of rare beauty.

Signed at the lower left, CHILDE HASSAM, 1901.



OCTOBER'S GOLD
BY
CHILDE HASSAM, N.A.

1175

b. T. Ellis
284

WILLIAM M. CHASE, N.A.

1849—1916

69—*FISH WITH STILL LIFE*

Height, 29 inches; length, 36 inches

THIS is an example of the craftsmanship of this artist at its highest. The composition is made up of three great fish in the foreground; there is a black pot lined with brass, another vessel almost lost in the shadows, and a piece of green pottery which alone would be a masterpiece. The modeling of the fish, the textures, the peculiar moist slipperiness of fish are all done with the brush of a magician. With pure pigment has he done all this, and done it as few men had the power to do. No finer example of his art has appeared in a long time,

Signed at the lower left, WM. M. CHASE.

9



FISH WITH STILL LIFE

BY

WILLIAM M. CHASE, N.A.

Emerson m. j. Miller bid Sxxx

DWIGHT W. TRYON, N.A.

1849—

5100
Macheth,
Baker's
70—NEAR THE SHORE: MOONRISE

Height, 30 inches; length, 52 inches

THOUGH painted some years ago, this is one of the very important works of this artist, done at a period when he was imbued with the love of that mysterious time in nature when the daylight is fading in the west, and the great, round moon just lifting above the eastern horizon. Time of mystery and music, it has held lure for thousands of painters, and no one has given it to us more tenderly than this artist. He has chosen an old house just over the brow of a long hill—perhaps the sea is just beyond—there is a road leading into the canvas, an old stone wall wanders across the field, one or two trees, delicate and fine, are against the sky, breaking the long line, while near the center we see the pale but glowing moon just coming up. The sky is superb, and the whole work a poem of the twilight, fine and reserved in color.

Signed at the lower right, D. W. TRYON, 1887.



NEAR THE SHORE; MOONRISE

BY

DWIGHT W. TRYON, N.A.

3350
MSX -

HORATIO WALKER, N.A.

1858—

71—*PLOUGHING IN ACADIA*

Holland. Bakers

Height, 45 inches; length, 66 inches.

UNDER a gray sky the morning light is breaking; dimly we see in the distance a little village; but the great mass of the picture is taken up by the monumental group of three horses, powerful and grand, who strain in the traces as they drag the deep-sinking plough up the hill toward us. A man in blue shirt grimly holds the plough, while another holds the guiding reins and wields a long whip. The harness of the horses is decorated with great plumes made of sheepskin apparently. Here is a great epic of the fields—here is strength, the intensity of labor. How grand is the volume of power in the concerted action of these horses! The rhythmical swing of the line as the eye is filled with their straining forms, the tightened trace, the deep-sinking plough,—how supreme a moment it is! These great servitors of man, how wonderfully the artist has chosen them! The noble, white-faced creature who for an instant throws up his head as he sinks his shoulders into the collar—the proud, yet humble droop of the farthest horse—are they not companions in a single purpose? Obedience and faith are here. Man shall become a tiller of the soil and in the sweat of his brow eat his bread. A great drama and a great work.

Signed at the lower left, HORATIO WALKER, 1886.



PLOUGHING IN ACADIA

BY

HORATIO WALKER, N.A.



**LIST OF ARTISTS REPRESENTED AND
THEIR WORKS**

LIST OF ARTISTS REPRESENTED AND THEIR WORKS

	CATALOGUE NUMBER
BLAKELOCK, RALPH ALBERT, N.A.	
Moonrise	29
Encampment: Evening	61
BLASHFIELD, EDWIN H., N.A.	
Harmonies	45
BRUSH, GEORGE DE FOREST, N.A.	
Head	33
DAINGERFIELD, ELLIOTT, N.A.	
Moon Rising over Fog Clouds	24
Meadow Mists and Moonlight	54
DAVIES, ARTHUR B.	
The Searcher	20
Landscape	25
The Call of Spring	31
Forest's Festival	42
Body of Dew	46
Reluctant Youth	50
Breath of Autumn	57
A Greater Morning	67
DEWEY, CHARLES MELVILLE, N.A.	
Morning	15

DEWING, T. W., *N.A.*

Young Woman	19
The Waiting Athlete	27
Green and Gold	66

EATON, CHARLES WARREN

Moonrise	14
----------	----

CHASE, HARRY, *A.N.A.*

Boats at Scheveningen	11
-----------------------	----

CHASE, WILLIAM M., *N.A.*

Fish with Still Life	69
----------------------	----

CRANE, BRUCE, *N.A.*

Lowland Grasses	4
Ripening Grain	10

HASSAM, CHILDE, *N.A.*

Pont Neuf, Paris	36
The Italian Bark—Gloucester	39
Frenchman's Bay, Mt. Desert	43
The Water Garden	47
Old Indian Trail to Sea, Connecticut	51
The Butterfly	55
A 1. News Depot, Cos Cob	60
October's Gold	68

HOMER, WINSLOW, *N.A.*

Waiting	30
---------	----

JONES, H. BOLTON, *N.A.*

Still Water	9
-------------	---

LATHROP, W. L., *N.A.*

Summer Afternoon 5

LOW, WILL H., *N.A.*

A Little Loiterer 2

MAYNARD, GEORGE W., *N.A.*

An Offering 1

MINOR, ROBERT C., *N.A.*

Sunset 44

MOWBRAY, H. SIDDONS, *N.A.*

Laïs 16

MURPHY, J. FRANCIS, *N.A.*

Meadow Streams 18

Across the Fields 22

Sunlit Stubble 38

A Golden Afternoon 48

An Old House 58

Upland and Valley 63

REHN, F. K. M., *N.A.*

Incoming Wave 7

RYDER, ALBERT PINKHAM, *N.A.*

Landscape with Old Mill in Moonlight 28

"Childe Harold's Pilgrimage" 32

Dancing Dryads 59

The White Horse 62

SHURTLEFF, R. M., *N.A.*

Pool in the Woods 12

TRYON, DWIGHT W., N.A.

In Picardie	3
Open Sea	8
An Autumn Day	13
Apple Blossom Time	21
Village Street	23
Glastonbury Meadows	34
Buzzards Bay Shore	35
A New England Pasture	41
White Houses	52
Harbor Lights	53
Autumn Twilight	65
Near the Shore: Moonrise	70

TWACHTMAN, JOHN H.

Lake under the Hills	40
----------------------	----

VEDDER, ELIHU, N.A.

Le Mistral	17
------------	----

WALKER, HORATIO, N.A.

Milking	37
A Canadian Pastoral	49
A Siesta	56
A Sty-boy Feeding Pigs	64
Ploughing in Acadia	71

WHITTREDGE, WORTHINGTON, N.A.

Brook in the Woods	6
--------------------	---

WYANT, A. H., N.A.

Sunset	26
--------	----

INTELLIGENT APPRAISALS
FOR
UNITED STATES AND STATE TAX
INSURANCE AND OTHER PURPOSES

THE AMERICAN ART ASSOCIATION

IS EXCEPTIONALLY WELL EQUIPPED
TO FURNISH

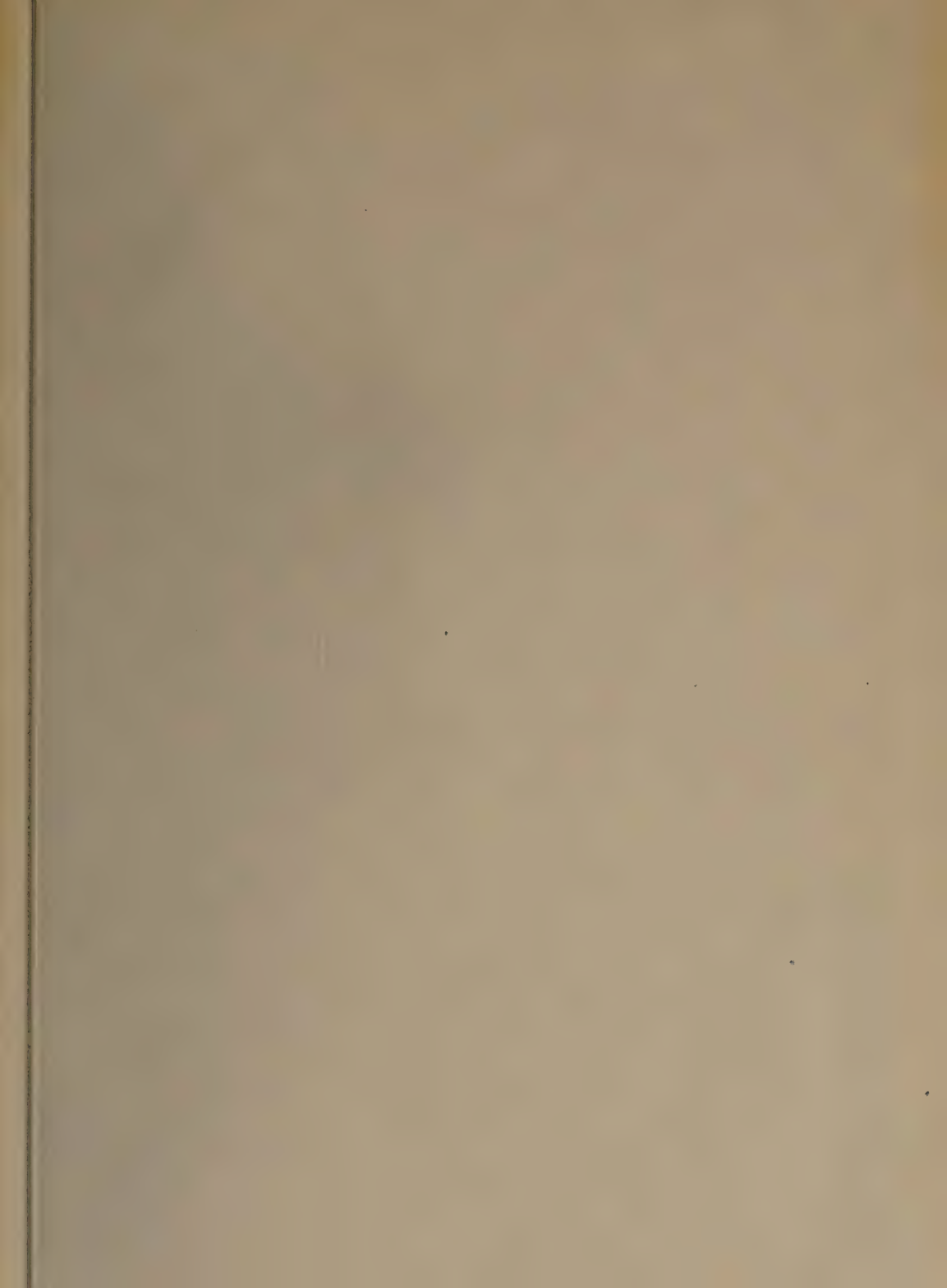
APPRAISEMENTS AND INVENTORIES
OF
ART PROPERTY, BOOKS, MANUSCRIPTS, JEWELS
AND PERSONAL EFFECTS OF
EVERY DESCRIPTION

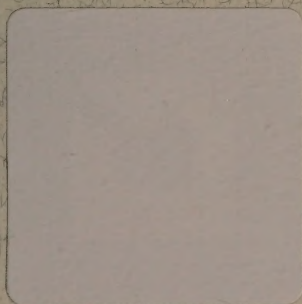
AT CHARGES COMMENSURATE
WITH THE DUTIES INVOLVED

THE AMERICAN ART ASSOCIATION
MADISON SQUARE SOUTH
NEW YORK
TELEPHONE, 3346 GRAMERCY

COMPOSITION, PRESSWORK
AND BINDING BY







GETTY RESEARCH INSTITUTE



3 3125 01663 0796

